

The background of the entire page is a fine-art landscape painting. It depicts a dense forest of tall, slender evergreen trees. In the foreground on the left, a massive, gnarled tree trunk with dark, textured bark dominates the frame. The ground is covered with low-lying vegetation and several large, dark, mossy boulders. In the distance, a wide valley or river valley is visible, surrounded by rolling hills and mountains under a soft, hazy sky. The overall color palette is dominated by greens, browns, and blues, with a warm, golden light suggesting a sunrise or sunset.

QUESTROYAL FINE ART, LLC

Voyeurs in Virgin Territory

THE HUDSON RIVER SCHOOL PAINTERS



COVER (DETAIL)

Albert Bierstadt (1830–1902)

Mariposa Big Tree Grove, Yosemite, 1872

Oil on paper laid down on canvas

21⁷/₈ x 30⁵/₁₆ inches

Monogrammed lower right: AB; on verso (photo available):
California - Mariposa Big Tree Grove - / Studio Wall

BACK COVER

George Henry Smillie (1840–1921)

Garden View—Riverdale-on-the-Hudson, 1870

Oil on canvas

14¹/₈ x 26¹/₈ inches

Signed and dated lower right: *Geo. H. Smillie - '70*

ABOVE

Jasper Francis Cropsey (1823–1900)

A River Outing, 1874

Oil on canvas

12 x 20 inches

Signed and dated lower right:
J.F. Cropsey 1874.

March 13 – April 11, 2015

An Exhibition and Sale

Voyeurs in Virgin Territory

THE HUDSON RIVER SCHOOL PAINTERS

Louis M. Salerno, *Owner*

Brent L. Salerno, *Co-Owner*

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QUESTROYAL FINE ART, LLC

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HOURS: Monday–Friday 10–6, Saturday 10–5 and by appointment

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James M. Hart (1828–1901)

Twilight with Deer at Lake's Edge, 1872

Oil on canvas

16 ¹/₁₆ x 26 ¹/₈ inches

Signed and dated lower right: *James M. Hart / 1872*

Voyeurs in Virgin Territory

They were voyeurs in virgin territory, traversing a land untainted by the myriad creations of mankind—an experience their European counterparts had never known. The paintings they created were highly individualized responses to the vast, unfathomable visage of a new world, and each was infused with a force tantamount to the wonder of their experience.

An arrogant English critic referred to their work as the “Hudson River School.” He meant it as a derogatory comment, referencing their mode of travel, yet he could not have imagined that he had inadvertently named America’s most important and truly original artistic movement. Today, museums across the nation actively collect this work and, increasingly, museums around the world are acquiring and showing Hudson River School landscapes.

Most of these men were self-taught and their work was not encumbered by the rigidity of stringent academic formula. Their paintings are expressions of American resolve, as visible in the landscape as it was in the actions of their countrymen.

Many of us experience an overwhelming sense of patriotism and comfort when we view Hudson River School paintings. Not long after the 9/11 attacks, I can attest to the fact that collectors enthusiastically sought these paintings. Scholars have also documented a similar phenomenon during other national crises. These canvases go beyond

their own art form—they are tangible, forever-preserved slivers of our nation’s essence and as such they take on a practical, almost therapeutic quality. For the many lost in the swirl of twenty-first-century technological smog, these paintings provide a true north so that we can have a fixed point by which we may recalibrate our lives.

I suppose that those unfamiliar with the alluring qualities of Hudson River School paintings may dismiss my thoughts as the ramblings of an overzealous dealer, hell-bent on converting the masses. But consider the evidence: during the recent and most severe recession since the Great Depression, many individuals were forced to sell assets. However, a review of American painting auction catalogues during that period will reveal a scant few important Hudson River School paintings offered for sale. They are unique possessions that become an integral part of family life, adorn the home, and stimulate both conversation and imagination. They inevitably become a family’s most precious possession.

While most are distracted by the fashionable and the trendy, this is the ideal moment to acquire art worthy of the ages. I ask all of you to consider the legacy you may leave for your children and their children. Nothing says as much about who you are and what you value as the paintings you own.

LOUIS M. SALERNO, *Owner*

Albert Bierstadt (1830–1902)

Albert Bierstadt was the most esteemed and widely known painter of the American West during the second half of the nineteenth century. His landmark painting *The Rocky Mountains, Lander's Peak* received critical acclaim when it debuted at the 1864 New York Sanitary Fair and is now a centerpiece of The Metropolitan Museum of Art's American Wing. Successful on both sides of the Atlantic, he was awarded the French Legion of Honor by Napoleon III, the Imperial Russian Order of St. Stanislaus, and the Imperial Order of Medjid by the Sultan of Turkey. Today, his work is featured in every major museum, including the Amon Carter Museum of American Art, Crystal Bridges Museum of American Art, Smithsonian American Art Museum, and The White House.



Mariposa Big Tree Grove, Yosemite, 1872

Oil on paper laid down on canvas

21⁷/₈ x 30⁵/₁₆ inches

Monogrammed lower right: AB; on verso (photo available):

California - Mariposa Big Tree Grove - / Studio Wall



Albert Bierstadt (1830–1902)

Sunset

Oil on board

6 x 10³/₁₆ inches

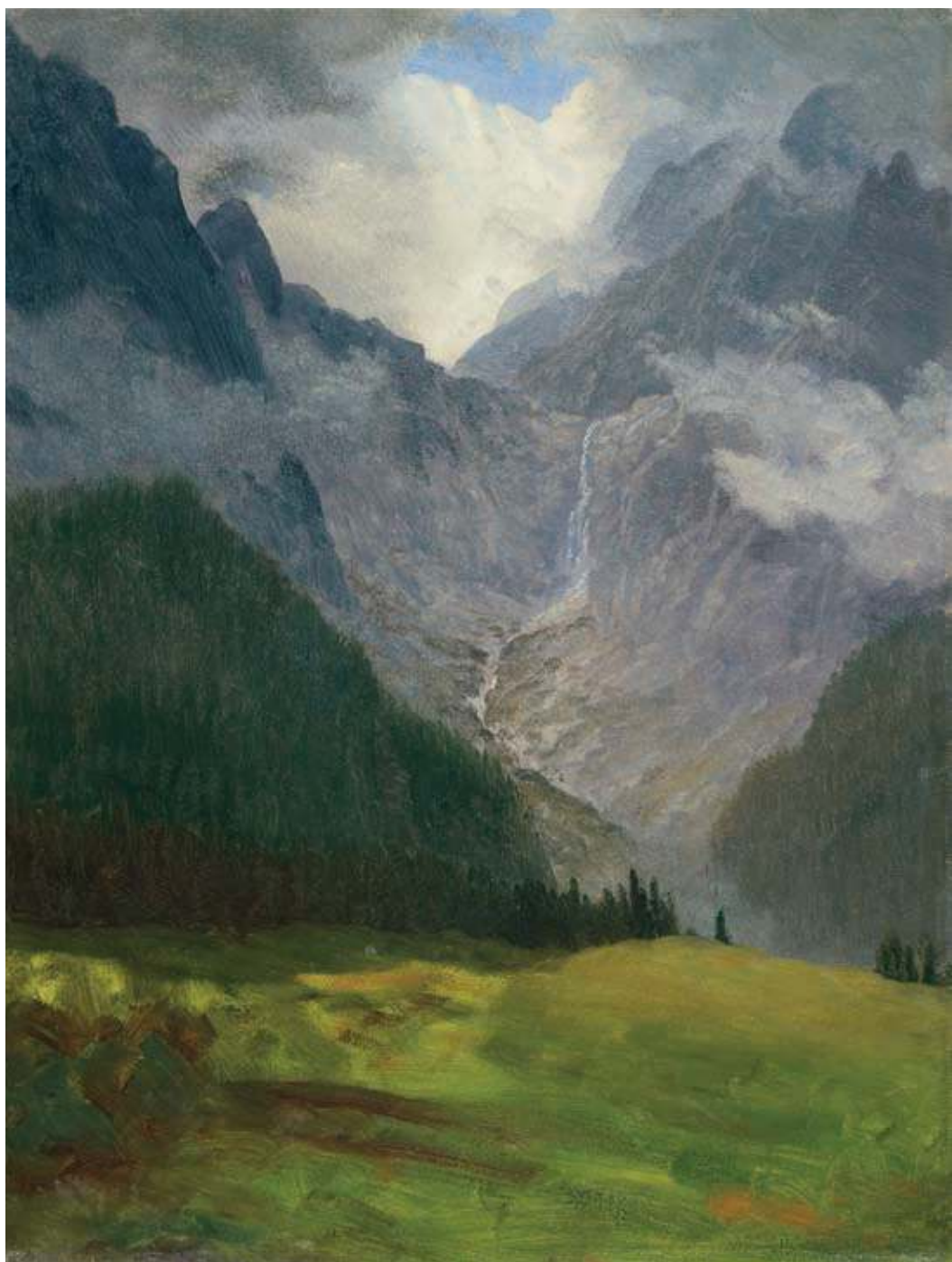
Monogrammed lower left: *ABierstadt*

Albert Bierstadt (1830–1902)

Study for Storm in the Rocky Mountains

Oil on paper laid down on foam board

17⁷/₈ x 13¹¹/₁₆ inches



Alfred Thompson Bricher (1837–1908)

Alfred Thompson Bricher's subtle and serene style classifies him as the premier painter of light-enshrined landscapes and seascapes. A member of the National Academy of Design, he exhibited at The Art Institute of Chicago, Boston Athenæum, Brooklyn Art Association, Boston Art Club, Pennsylvania Academy of the Fine Arts, and several world's fairs. Today, his paintings can be seen at such prestigious institutions as the Brooklyn Museum, The Metropolitan Museum of Art, Museo Thyssen-Bornemisza in Madrid, Smithsonian American Art Museum, and The White House.



Autumn Landscape, 1866

Oil on board

8¹¹/₁₆ x 18⁵/₁₆ inches

Signed and dated lower left: *A.T.Bricher. 1866*;
on verso: *A.T.Bricher 1866*





LEFT

Alfred Thompson Bricher (1837–1908)

The Engagement Ring, 1880

Oil on canvas

29 ¹/₈ x 18 ¹/₈ inches

Monogrammed and dated lower left: *ATBRICHER . 1880*

Alfred Thompson Bricher (1837–1908)

Afternoon by the Ocean

Oil on canvas

15 ¹/₈ x 33 ⁵/₁₆ inches

Monogrammed lower left: *ATBRICHER*



Mountain River Landscape, 1868

Oil on canvas

12 1/4 x 10 1/4 inches

Monogrammed and dated lower right: JWC 68

John William Casilear (1811–1893)

A skilled engraver and draftsman, John William Casilear was one of the leading second-generation Hudson River School painters. Introduced to painting by Asher B. Durand and John Frederick Kensett during an 1840 European trip, Casilear was elected an academician of the National Academy of Design in 1851. He exhibited widely at venues including the American Art Union, Apollo Association, Boston Art Club, National Academy of Design, and Pennsylvania Academy of the Fine Arts. Today, his paintings are included in the The Metropolitan Museum of Art, New-York Historical Society, and Museum of Fine Arts, Boston, among other institutions.



River Reflections

Oil on canvas

13 ¹/₁₆ x 25 ¹/₄ inches

Monogrammed lower right: JWC; estate stamp lower right

Jasper Francis Cropsey (1823–1900)

Jasper Francis Cropsey took the heroic view of nature that was popularized by nineteenth-century Romantics and the paintings of Thomas Cole and made it his own. Hailed as “America’s painter of autumn,” he was one of only a few members of the Hudson River School with international prestige, exhibiting throughout Europe and the United States. He held audiences with the Queen of England and won a medal from the London International Exposition of 1862. One of the youngest members ever elected to the National Academy of Design, he was also a founding member of the American Watercolor Society. Along with the Newington-Cropsey Foundation, which is dedicated to displaying Cropsey’s extensive oeuvre, his works are also collected by the Albany Institute of History & Art, The Metropolitan Museum of Art, Smithsonian American Art Museum, Museo Thyssen-Bornemisza in Madrid, and de Young Museum, Fine Arts Museums of San Francisco.



Little Falls on the Passaic, with a Storm Coming Up, 1843

Oil on panel

18³/₄ x 30 inches

Signed and dated lower right: *J. F. Cropsey / 1843*



Jasper Francis Cropsey (1823–1900)

Autumn Sunset, 1895

Oil on canvas

12 ¹/₁₆ x 20 ¹/₈ inches

Dated and signed lower right: 1895 / J.F. Cropsey



Jasper Francis Cropsey (1823–1900)

Autumn Landscape, 1889

Oil on canvas

12 ³/₁₆ x 20 ¹/₄ inches

Signed and dated lower right: *J.F. Cropsey / 1889*

Sanford Robinson Gifford (1823–1880)

Sanford Robinson Gifford was a defining member of the Hudson River School. A virtuoso painter, he created a kind of “aerial luminism,” making air the vital element of painting and transfiguring the wilderness into poetic, dreamlike visions. He played a leading role in New York art circles as an academician of the National Academy of Design, a founder of The Metropolitan Museum of Art, and a member of the Artists’ Fund Society, The Century Association, and The Union League Club. The Met held a memorial exhibition of his work after his death in 1880, and collaborated with the National Gallery of Art to mount a major exhibition in 2003–4. His paintings are also in the Amon Carter Museum of American Art, Smithsonian American Art Museum, and Museum of Fine Arts, Boston.



*A Sketch of Hunter Mountain, Catskills
(Twilight on Hunter Mountain), 1865*

Oil on canvas

10 ¹/₈ x 16 ⁷/₈ inches

Dated lower right: Oct 9th 1865



Sanford Robinson Gifford (1823–1880)

Lake George from Buck Mountain

Oil on canvas

5 ¹/₁₆ x 9 inches



Sanford Robinson Gifford (1823–1880)

Sunset Over the Shawangunks

Oil on canvas

8 1/2 x 14 15/16 inches

Estate stamp on verso

David Johnson (1827–1908)

David Johnson was a prominent member of the Hudson River School's second generation. He studied briefly under Jasper Francis Cropsey and was closely associated with a circle of artists including Benjamin Champney, John William Casilear, Asher B. Durand, and John Frederick Kensett. He helped found the Artists' Fund Society in 1859 and was elected an academician of the National Academy of Design in 1861. His works are in no less than thirty museums, including The Metropolitan Museum of Art, New-York Historical Society, Smithsonian American Art Museum, and Museum of Fine Arts, Boston.



Mill on the River

Oil on panel

7 ¹/₁₆ x 8 ⁵/₈ inches

Initialed indistinctly lower right of center: *DJ*



Lake George from Dresden, 1858

Oil on canvas

14¹/₈ x 22¹/₁₆ inches

Initialed and dated lower left: *D.J. / 1858*; on stretcher
bar: *Lake George from Dresden. / D. Johnson. 1858.*



Beverly, Massachusetts, 1871

Oil on panel

18 ¹/₈ x 14 ¹¹/₁₆ inches

Monogrammed and dated lower right: *JFK '71*

John Frederick Kensett (1816–1872)

A leader of the Hudson River School, John Frederick Kensett guided the development of its second generation of artists. Traveling amongst the mountains and lakes of the Northeast, Kensett's poetic landscapes gradually turned to a limited register of sea and sky, bringing the luminist movement to its zenith in the final decade of his life. Kensett was extremely influential in the American art scene: he served on the Art Commission of the U.S. Capitol Building and was a founder of both the Artists' Fund Society and The Metropolitan Museum of Art. The Met held a special retrospective on the artist in 1986. Today, his work is collected by numerous important museums, including the Los Angeles County Museum of Art, National Gallery of Art, The White House, and Museum of Fine Arts, Boston.



New England Coastal Scene with Figures, 1864

Oil on canvas

14 ¹/₄ x 24 ³/₁₆ inches

Monogrammed and dated lower right: *J.E.K. / '64.*



Autumn in the Catskills

Oil on canvas

15 ³/₁₆ x 12 ¹/₁₆ inches

Jervis McEntee (1828–1891)

Jervis McEntee was one of the most sensitive artists of the Hudson River School, praised for his ability to invest landscape with understated emotion. From the precise outlines of his early paintings to the impressionistic atmospheres of his late work, McEntee consistently adapted his painterly task to the demands of the landscape in sight. Based in New York at the noted Tenth Street Studio Building, McEntee trained under Frederic Edwin Church, was an academician of the National Academy of Design, and exhibited at The Art Institute of Chicago, Brooklyn Art Association, Boston Art Club, Paris Exposition of 1867, Pennsylvania Academy of the Fine Arts, and Royal Academy of Arts in London. His paintings are now in the Brooklyn Museum, The Frances Lehman Loeb Art Center, The Metropolitan Museum of Art, Smithsonian American Art Museum, and Wadsworth Atheneum Museum of Art.



The Old Mill

Oil on board

5 ¹/₈ x 7 ³/₁₆ inches



A View of Whiteface Mountain from Lake Placid, 1905

Oil on canvas laid down on board

9 ¹³/₁₆ x 15 ¹/₂ inches

Signed and dated lower left: *W^M T. Richards. 1905*

William Trost Richards (1833–1905)

Moving between landscapes and seascapes, oils and watercolors, rigorous precision and luminous fluidity, William Trost Richards embraced and mastered each phase of nineteenth-century painting. His hyperclear landscapes drew the admiration of the American Pre-Raphaelites, but Richards is most celebrated for his panoramic coastal scenes and luminous seascapes. By 1873, he was regarded among “the best-known watercolor painters of America.” Richards won bronze medals from the Centennial Exposition of 1876 and the Paris Exposition of 1889, as well as a gold medal from the Pennsylvania Academy Centennial of 1905. The Brooklyn Museum and the Pennsylvania Academy of the Fine Arts mounted a comprehensive retrospective of his landscapes and seascapes in 1973. Represented in nearly fifty museums, his paintings are in the Crystal Bridges Museum of American Art, The Metropolitan Museum of Art, National Gallery of Art, and Museo Thyssen-Bornemisza in Madrid.



Rockaway Beach, 1894

Oil on canvas

19⁵/₈ x 32¹/₈ inches

Signed and dated lower right: *W^M.T.Richards.94.*

Francis Augustus Silva (1835–1886)

Francis Augustus Silva was one of the nineteenth century's most revered luminists who imbued his Northeastern seascapes with a timeless tranquility and transcendental calm. Self-taught, Silva first exhibited his work at the American Institute at age thirteen. He was elected to the American Watercolor Society in 1872 and exhibited at the Boston Art Club, Brooklyn Art Association, and National Academy of Design. His paintings are now in such prominent collections as the Brooklyn Museum, New-York Historical Society, Munson-Williams-Proctor Arts Institute, and Museo Thyssen-Bornemisza in Madrid.



The Narrows, New York

Oil on canvas

9 1/8 x 18 1/8 inches

Signed lower right: SILVA.



Afternoon on the Beach

Oil on canvas

20 ¹/₈ x 30 ¹/₁₆ inches

Signed lower left: F.A.SILVA



Sunlight in the Forest, 1867

Oil on canvas

27 ³/₄ x 27 ³/₄ inches

Signed and dated lower left: *W. Whittredge* / 1867

Worthington Whittredge (1820–1910)

As one of the most respected members of the Hudson River School, Worthington Whittredge painted landscapes across the United States, embracing the spirited ethos of Manifest Destiny through travels with Albert Bierstadt, Frederic Edwin Church, Sanford Robinson Gifford, and John Frederick Kensett. He served as president of the National Academy of Design and won medals from the Centennial Exhibition of 1876, Pan-American Exposition of 1901, and Louisiana Purchase Exposition of 1904. The Munson-Williams-Proctor Arts Institute, Albany Institute of History & Art, and Cincinnati Art Museum held a major retrospective of the artist's work and life in 1969–1970. His paintings are also in the collections of the Los Angeles County Museum of Art, The Metropolitan Museum of Art, Smithsonian American Art Museum, and Museum of Fine Arts, Boston.



River Landscape with Hunter and Dog

Oil on canvas

18 ⁵/₈ x 22 ⁵/₈ inches

Signed lower center: *T. W. WHITTREDGE.*



Asher B. Durand
(1796–1886)

Landscape Beyond the Tree, 1859

Oil on canvas

23 ⁷/₈ x 16 ⁷/₈ inches

Dated lower right: *Aug 14, 1859*

William Louis Sonntag
(1822–1900)



Summer Landscape

Oil on canvas

15 ¹/₁₆ x 27 ¹/₈ inches

Signed lower left: *W L Sonntag*

Samuel Colman
(1832–1920)



Morning, 1859

Oil on canvas

15¹/₄ x 24³/₁₆ inches

Signed and dated lower right: *S. Colman '59*

Hermann Fuechsel
(1833–1915)

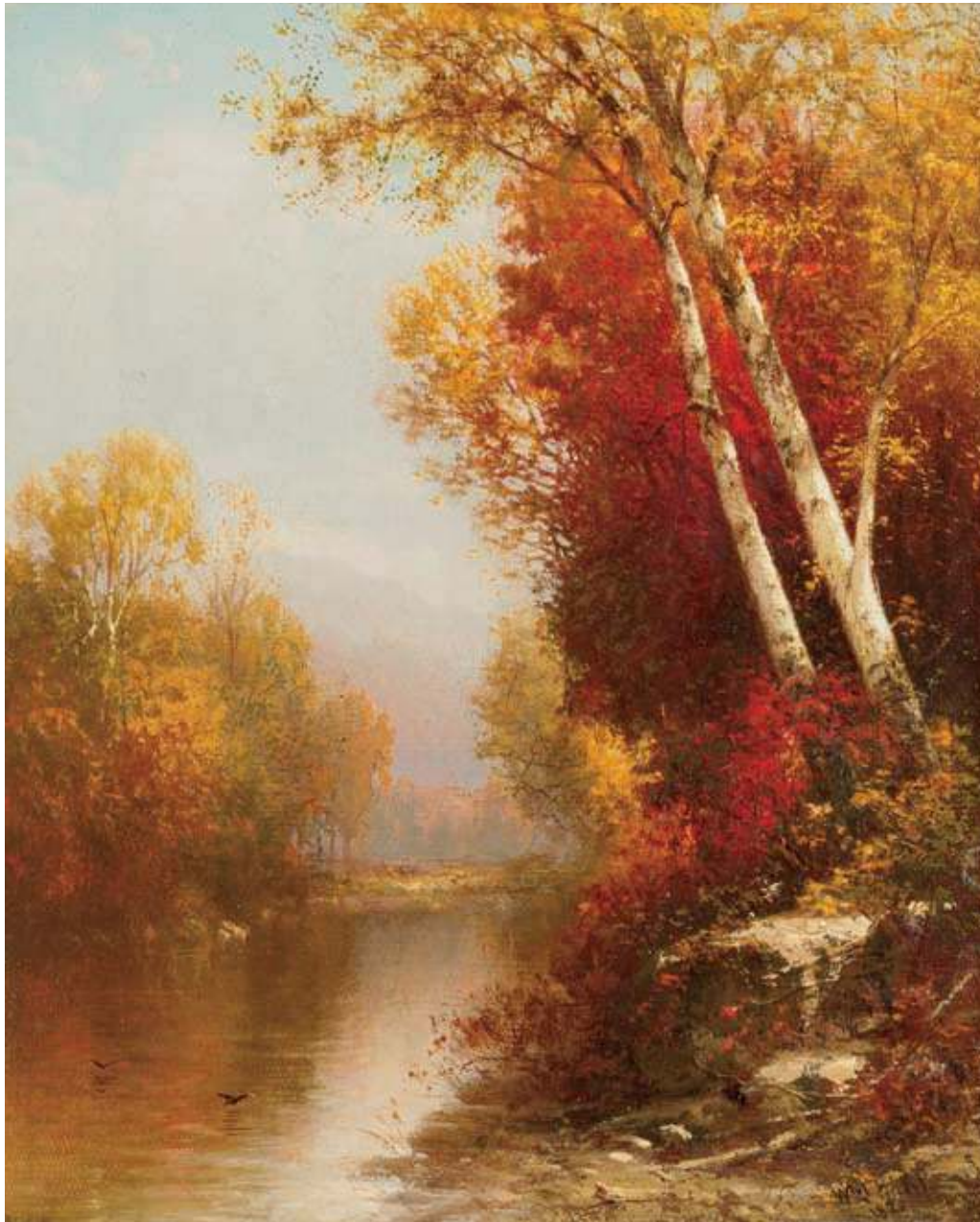


View of the Narrows from Brighton Heights, Staten Island, 1860

Oil on canvas

19¹/₄ x 39¹/₄ inches

Signed and dated lower right: *H: FUECHSEL. / N.Y. 1860.*;
on stretcher bar: *N.Y. STATEN ISLAND FROM N.Y.*



William Hart
(1823–1894)

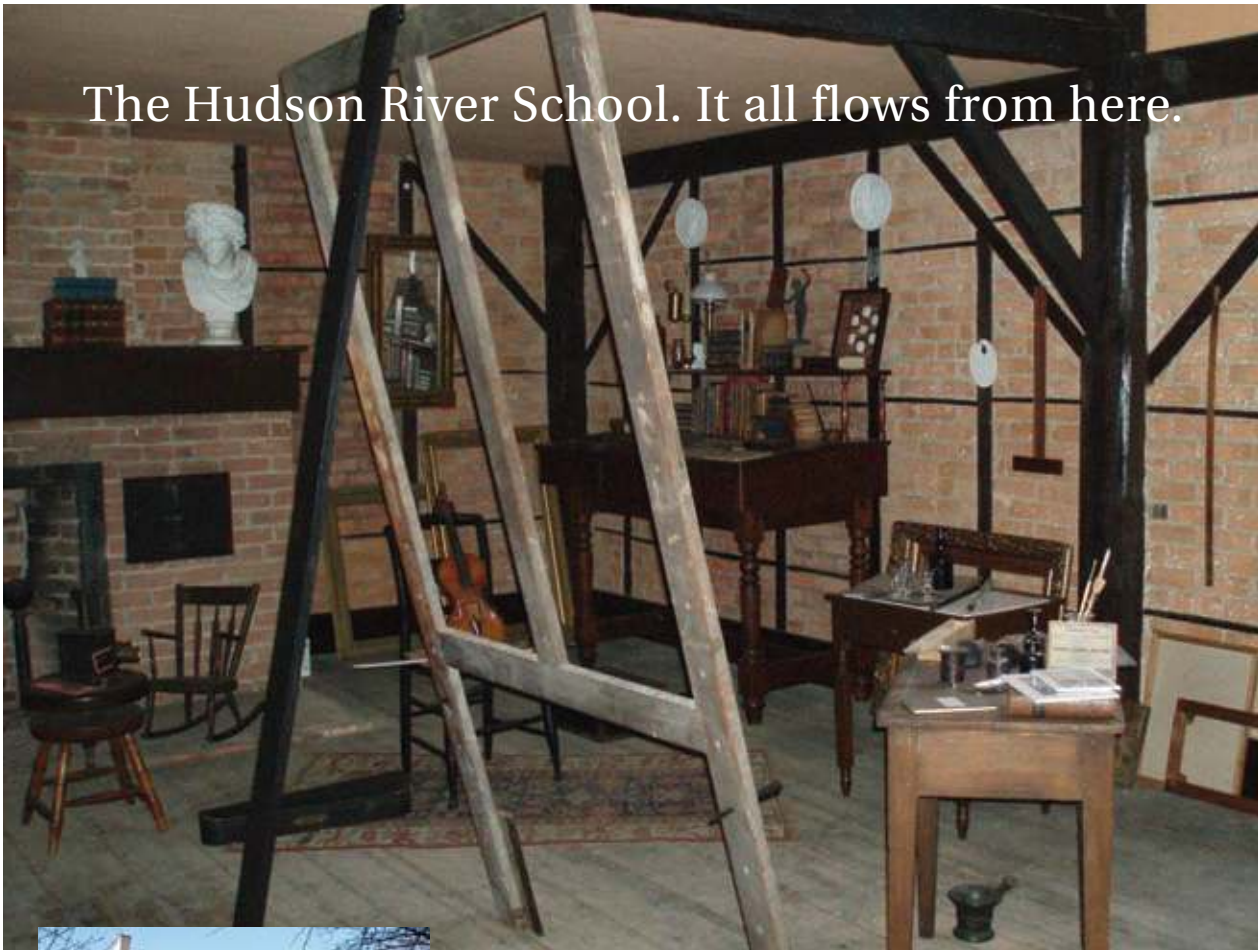
On the Ausable River, Essex County, NY, 1879

Oil on canvas

10 x 8^{1/16} inches

Signed and dated lower right: *W^M HART / 1879*;
on stretcher bar: *on the Ausable River 1879 /*
Adirondacks Essex Co. N.Y. / W^M Hart

The Hudson River School. It all flows from here.



Nearly two hundred years ago, Thomas Cole set forth into the wilds of the Catskill Mountains to capture a scenery and spirit that were uniquely American. From his brush flowed the paintings that began the Hudson River School. Today, Cole's home and studio in Catskill, New York are the starting point for any exploration of this treasured art movement. We invite you to visit, and to consider becoming a member. For information, and to learn about our upcoming exhibition that will be presented in partnership with Olana, entitled *River Crossings*, please go to www.thomascole.org.

THOMAS COLE NATIONAL HISTORIC SITE
218 SPRING STREET, CATSKILL, NEW YORK 12414 518.943.7465



Additional Works in the Exhibition

PLEASE CONTACT US
TO REQUEST AN IMAGE

Arriola, Fortunato

Moonlit River Gorge, 1870

Bellows, Albert Fitch

The Fiord, 1865

Bierstadt, Albert

A Trail through the Trees

Blakelock, Ralph Albert

Early Landscape, 1867

Hudson River Landscape, 1867

Mist in the Valley

Bricher, Alfred Thompson

Coastal Scene, ca. 1871

Narragansett Bay

Narragansett Shore, 1871

Rocky Cliffs with Breaking Waves

Rocky Coast

Brown, Harrison Bird

Seascape, 1866

Brown, John Appleton

The Old Mill

Bunner, Andrew Fisher

October, Shore of White Lake, NY

Carlin, John

Carleton Island, St. Lawrence, 1877

Old Fort Carleton, St. Lawrence, 1877

Colman, Samuel

In the Highlands

Cropsey, Jasper Francis

Autumn Lake, 1875

In the White Mountains, 1862

*Landscape with Cows near Warwick,
New York*

de Haas, Mauritz Frederik Hendrik

Gloucester Harbor

Harbor Scene

Shoreline with Basket and Boats, 1876

Treacherous Seas, 1869

Durand, Elias W.

Hudson River Landscape

Fairman, James

Twilight on the Shore

Gifford, Charles Henry

Under a Crescent Moon

Gifford, Sanford Robinson

New England Landscape, 1859

Gignoux, Régis François

Autumn Landscape with Cows

California Coast

Niagara Falls

Winter in the Mountains, 1853

Hart, William

Early Landscape, 1849

Haseltine, William Stanley

Coast of Sori, 1893

Hays, William Jacob, Sr.

Dakota Badlands, 1860

Hill, John Henry

Country Scene of a Stream (Gristmill), 1881

Inness, George

Monte Lucia, Perugia, 1873

The Rainbow

Valley near Perugia

Woods at Montclair, ca. 1885–87

Johnson, David

Sketchbook drawings

Kensett, John Frederick

Eagle Rock, Manchester, Massachusetts, 1859

Newport Study: Rocks near Newport

Woodland Interior with Stream

Loemans, Alexander Francois

Hudson River View

Longfellow, Ernest Wadsworth

Hunter in a Meadow, 1874

Martin, Homer Dodge

In the Catskills

Landscape

McCord, George Herbert

Sunrise, 1878

McEntee, Jervis

Summer Hills, Hunter Mountain, 1867

Sunset with Figures, 1868

Mignot, Louis Rémy

Twilight, Château de Chillon

Miller, William Rickarby

Boating on the Old Croton Reservoir, NY,
1851

Moore, Nelson Augustus

Sunny Afternoon on the Lake, 1886

Moran, Thomas

A Side Canyon, Grand Canyon, Arizona, 1905

Newell, Hugh

Maple Sugar Camp

Parton, Arthur

Fall Stream

Parton, Ernest

Winding Stream, 1898

Quartley, Arthur

Afternoon, Portsmouth Harbor, 1878

Indian Rock, Narragansett Bay, R.I., 1875

Richards, William Trost

Bouquet Valley in the Adirondacks, 1863

Grand Manan Island, 1899

Harbor Scene, New York

*Monhegan Landscape with Pine Trees,
Looking Toward Water*, 1902

Rockaway Beach, 1891

View of Loften Islands, Norway

*View of Mullen Cove from the Artist's
Window, Cornwall, England*

Shattuck, Aaron Draper

Sunset Over Lake George

Shaw, Joshua

Early Landscape

Smillie, George Henry

Near Newburyport, 1882

Trees and Meadows of Berkshire, 1871

View of the Valley

Smith, Henry Pember

Country Farm

Red House on the River

Tilton, John Rollin

Jockey Cap, Fryeburg, Maine, 1850

Volkmar, Charles

On the Hudson, 1867

Native American Hunting Scene, 1861

Weber, Paul

Landscape, 1866

Mountain Pools

Wyant, Alexander Helwig

Mountain Vista

The Old Schoolhouse



Alfred Thompson Bricher (1837–1908)

Indian Summer, Massachusetts, 1864

Oil on canvas

22 1/4 x 36 1/4 inches

Signed and dated lower left: *A. T. Bricher. / 1864.*



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